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VOL. II. NO. 3

LONDON

PUBLISHED BY THE TRUSTEES

1927

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XXXV

1. COIN OF CYZICUS
2. COIN OF AMPHIPOLIS
3. DECADRACHM OF SYRACUSE
4, 5. BRITISH COINS, IIND CENT. B. C.

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33. TWO RARE GREEK COINS: DEPOSIT BY MRS. ALLATINI.

THE late Mr. Robert Allatini was well known as the owner of a fine collection of Greek coins of the best period. Among his possessions he valued especially a Syracusan ten-drachm piece, or 'medallion', by the engraver Kimon, and a four-drachm piece of the Macedonian city of Amphipolis. These two coins his widow has now deposited on permanent loan with the Trustees of the Museum, who have gladly accepted them on these terms in view of their exceptional quality. The medallion (Plate XXXV, no. 3) is perhaps the most perfect specimen of its kind. It is of the well-known types (head of the nymph Arethusa surrounded by dolphins, and victorious four-horse chariot on a base adorned with prize-armour) inaugurated to commemorate the defeat of the Athenian expedition to Sicily in 413 B.C. This is, however, not one of the earlier issues; it perhaps dates from about 405–400 B.C. Most specimens of these medallions are carelessly struck, especially on the reverse, where the word ATHLA, designating the suit of armour as 'Prizes', is seldom to be seen. Here, on the contrary, this and all other details are clear.

The coin of Amphipolis (Plate XXXV, no. 2) has a fine facing head of Apollo; on the reverse is a flaming torch, of the kind carried in relay races; the name of the Amphipolitans is inscribed on a square frame enclosing the type. These coins are dated to about 424–358 B.C.; this, which is one of the most brilliant specimens extant, would seem to belong to the earlier rather than the later years of this period.

G. F. H.

34. CYZICUS AND THE ANTI-SPARTAN LEAGUE.

A SMALL group of silver coins of uniform weight (so-called Rhodian tridrachms), and sharing the common type of the infant Heracles strangling the snakes, accompanied by the letters SYN, in abbreviation of the word for 'alliance', has long been known. They were issued at the cities of Ephesus, Samos, Cnidus, Iasos, Rhodes, and Byzantium; and each of these cities placed on the reverse of its special issue its own distinguishing type and inscription.

The style of the coins fixes them to the early years of the fourth century B.C., and they have generally been taken as evidence of the formation of a league against Sparta immediately after the victory won by the Athenian admiral Conon off Cnidus in 394 B.C. But it appears that Byzantium could not have joined such a confederacy until about 389 B.C., for it was hardly before that time that the Athenian Thrasybulus ended the Spartan rule and re-established democracy there. Possibly the league was not founded until about five years after the battle of Cnidus. A downward limit for the coinage may be sought in the Peace of Antalcidas (387 or 386 B.C.), by which all the mainland of Asia Minor was handed over to the Great King. This would give the brief period of three years for the issue of the coins; and their extreme rarity is in keeping with such a supposition.

A recent acquisition enables us to add one more coin to this interesting group (Plate XXXV, no. 1). It was struck at the important city of Cyzicus on the Asiatic coast of the Hellespont. Like the others it bears the alliance type on the obverse; on the reverse is the regular type of the Cyzicene silver coins of the period 390–330 B.C.: a lion's head placed over a tunny-fish, and accompanied by the first four letters of the city-name, KYZI. The piece is in fine condition, the features of the infant Heracles and the crescent-shaped ornaments of his 'crepundia' being clearly visible.

We may assume that Cyzicus, close as it was to Byzantium, would hardly have joined the league, however long it may have been in existence, before the time of the revolution effected by Thrasybulus. The figure of Heracles is indeed closer to that on the Byzantine coin than to any of the others. G. F. H.

35. THE ORDER OF THE MAUSOLEUM.

THE Department of Greek and Roman Antiquities has recently placed on exhibition a new reconstitution of the Order of the Mausoleum of Halicarnassus (Plate XXXVI). In the lower part of this original fragments have been largely used; the Ionic capital and the epistyle are from the marbles discovered by Sir Charles Newton, and one original fragment is inserted in the gutter, but the upper

XXXVI. THE ORDER OF THE MAUSOLEUM

XXXVII *a*. GREEK HELMET, Vth CENT. B.C.

XXXVII *b*. ROMAN FINGER-RINGS

members are mainly plaster casts for the sake of lightness. This reconstruction is the work of the Mason and Formatore of the Department, under the superintendence of the Foreman of Masons.

A previous reconstruction had been made over forty years ago by the late Dr. A. S. Murray, and this remains on exhibition; but the new work was considered advisable for two reasons. In the first place Dr. Murray's arrangement is raised so high above the ground that detailed examination is impossible without the aid of long ladders. The new structure is set only one drum of the shaft above the floor-level, giving students free access to it. Secondly, the old restoration incorporated above the epistyle a slab of the famous Amazon frieze, which was formerly assumed to be the frieze of the order. Since then it has been ascertained that there was no frieze of the order in the temple of Athene Polias at Priene; and while the point is still to some extent under debate, scholars are now disposed to consider the absence of a frieze as characteristic of the later Ionic architecture of Asia Minor. The frieze is accordingly omitted in the new restoration and the result of the two systems may be compared.

The new reconstruction has been set up in one of the north bays of the Mausoleum Room, in close proximity to the order of Priene which was erected some few years ago. This contiguity well illustrates the infinite variety of detail which Greek architects could provide within the narrow limits of a single 'Order' and a single century; we may contrast the solid orthodoxy of Priene with the daring lightness of the Mausoleum. To obtain the full effect of the enormous overhang, we must mentally raise it on shafts thirty feet in height, and these again on a base rising sheer for sixty feet, a mass comparable to the front of a Regent Street building. Even in our day so bold a cornice would be most impressive; the Greeks, accustomed to more horizontal building, might well say that the Mausoleum 'hung in space'. F. N. P.

36. A GREEK HELMET OF THE FIFTH CENTURY B.C.

THIS helmet, recently acquired by the Department of Greek and Roman Antiquities (Plate XXXVII*a*), was turned up by the plough in land reclaimed from Lake Kopaïs. It is made of stiff sheet

bronze; it had hinged cheek-pieces, of which the upper portions are still riveted in place; there are a row of rivet-holes and some rivets along the rim in front of the cheek-pieces, and a row of three rivets along each front edge of the neck-piece. The form is the so-called Attic, with a very sharply set-off neck-piece, and a crest, on which a plume might be carried, rising from the crown. There are no marks of attachment for the plume. Some of the rivets retain small scraps of bronze, and must originally have held, at least along the edges, a metal lining.

In front, just above the rim, is a punctured inscription in the Boeotian dialect: HIARON (*ἱερόν, sacred*). The helmet has therefore been a votive offering in a sanctuary, doubtless as spoils of battle. The same simple formula of dedication occurs on a cheek-piece from a helmet which was found near the Temple of Zeus at Olympia (*Arch. Zeit.* 1881, p. 338). The significant letter here is the initial aspirate, which is not likely to have been written in this open form much before 450 B.C., nor in any form much after 400. The date thus obtained for the dedication agrees with the appearance of the type on monuments. Its distinguishing feature is the metal crest. This begins to develop on Attic vases of the early fifth century, and is commonly represented throughout the rest of the red-figure style. A precisely similar helmet was used from time to time on the head of Athena in the late fifth- and early fourth-century coinage of Velia. E. J. F.

37. TWO ROMAN FINGER-RINGS.

OF the two rings illustrated in Plate XXXVII*b*, which have recently been acquired by the Department of Greek and Roman Antiquities, the earlier is an iron ring of the form characteristic of the end of the Roman Republican period, which has a gold plate let into the bezel, on which are engraved three heads side by side. There can be little doubt that these are intended to represent the triumvirs of 39–38 B.C., M. Antonius, Octavianus, and M. Lepidus. The subject is a very rare one, and has only been recorded on two antique gems. On the coins of those two years the triumvirs are represented separately but never together. It is probable that the middle head

XXXVIII EGYPTIAN WALL-PAINTING FROM TELL AL-'AMARNA

(By permission of the Egypt Exploration Society)

a *b*

XXXIX. EGYPTIAN VASES FROM TELL AL-'AMARNA

represents M. Antonius, the one on his left (in the impression on his right) being Octavianus. Iron rings were regularly worn by Romans of all ranks in the Republican period, but were replaced by gold at the beginning of the Empire.

The other ring is of gold, and is of the type characteristic of the second century after Christ. In the bezel is inserted a gold coin of the Empress Faustina the Elder, wife of Antoninus Pius. Gold rings set with coins are not uncommon at this period. H. B. W.

38. EGYPTIAN ACQUISITIONS.

THE Museum has received from the Egypt Exploration Society an important series of wall-paintings on mud plaster, from Tell al-'Amarna, dating from about 1370 B.C. The largest (Plate XXXVIII), measuring five feet by three, comes from the main room in the *harīm* of the North Palace. The complicated design (here reproduced from a photograph, not of the original but of a copy by Mrs. de Garis Davies, by leave of the Egypt Exploration Society) represents bird-life in the marshes. The other fragments of wall-paintings come from private houses, and illustrate the normal scheme of decoration for the walls of the public rooms in a middle-class house. The technique is cruder than that in use in the palace, but the designs are handsome (they are the usual variations on the theme of wildfowl and plants), and as they were originally placed high up on the walls, the strength of their colour was probably not too insistent. Mud plaster wall-painting of this kind has never before been brought away from its setting in any quantity, and the collection now given to the Museum by the Egypt Exploration Society is unrivalled by any but a similar group retained for the Cairo Museum. Individual examples of merit have been given to the Ashmolean, to Copenhagen, and to American museums, but the chief series outside Cairo remains in London.

Among other objects from 'Amarna presented are two remarkable painted vases, incomplete, but extremely valuable pieces, one of them unique (Plate XXXIX). The great lily-cup (9½ in. high) has lost its stem, and the pattern of the unique bulbous vase with the head of Hathor in relief (1 ft. 7 in. high) needs restoration. A fine bronze

vessel with the name of Akhenaten and a dedication to Re'-Horakhti has also been presented, and a quantity of pottery (including a vase of Egyptian ware but Minoan shape), of small examples of faience and glass, a bronze branding-iron, and other miscellaneous objects.

The Museum has this year benefited considerably from the generosity of Mrs. Fahnstock Campbell, who gave the Society a very considerable donation on condition that an extraordinary gift of antiquities should be made this year to the New York Metropolitan Museum and the British Museum.

A collection of pottery, including Philistine (sub-Minoan) fragments, flints for setting in sickles, &c., from excavations at Gerar in Southern Palestine have been given by the British School of Archaeology in Egypt.

Among miscellaneous antiquities recently acquired may be mentioned specially an alabaster *shauabti* or *ushabti* figure ($5\frac{1}{2}$ in. high) of King Amenhotep III (*c.* 1376 B.C.), and a fragment of relief from the palace of Ashurbanipal at Ḳuyūnjiḳ with the head of an Elamite ($5 \times 3\frac{1}{4}$ in.), which is of interest as showing traces of the colour with which all these Assyrian sculptures were originally painted (Plate XL). H. R. H.

39. A SERIES OF JAPANESE MIRRORS.

MR. YAMAKAWA, of Osaka, whose collection of mirrors is perhaps the best known in Japan, has given the Museum a type series illustrating by eighteen examples the mirrors of Japan from the ninth century onwards (Plates XLI, XLII).

The oriental mirror is usually a flat metal disk, polished on one side and ornamented with relief designs on the other. In the centre of the ornament is a pierced boss through which a cord was threaded for the holding of the mirror. The mirror with metal handle is a relatively late development. The mirror metal is bronze of a special kind, with an unusually large content of tin, and occasionally with an admixture of silver.

The Japanese adopted the metal mirror from China, where it had been known since the first millennium B.C.; and by the time at which our series begins, the mirror designs had passed through many

XL *a*. USHABTI FIGURE OF AMENHOTEP III

XL *b*. FIGURE OF AN ELAMITE

XLI *a*. MIRROR WITH CRANES AND PINE-FRONDS, FUJIWARA PERIOD (IXTH–XIITH CENT.), diameter 4·35 in.

XLI *b*. MIRROR WITH CHRYSANTHEMUM PLANTS AND SPARROWS, KAMAKURA PERIOD (XIITH–XIVTH CENT.), diameter 4·4 in.

phases and were practically stabilized. Hence the very slight differences which can be observed between the style of the ninth-century and of the sixteenth-century types. There are, however, two specimens of the Tokugawa period (1603–1867) which differ from the rest in having a whiter metal, greater thickness, twice the depth of any other specimen, and much higher reliefs (Plate XLII *b*).

As compared with the Chinese, the typical Japanese mirror is rather thinner, though the cavity on the back is if anything deeper. Occasionally the decoration closely follows a Chinese model, but as a rule it is freer and more pictorial, and the floral designs have a distinctively Japanese feeling. Differences again are observable in the shape and decoration of the central boss, which on the Japanese mirror is often tortoise-shaped (Plate XLII *b*), or plain with a border of chrysanthemum petals (Plate XLII *a*).

The eighteen specimens so generously given by Mr. Yamakawa, while filling a gap in our Japanese collections, display in the most attractive manner the skill and taste with which the Japanese beautified the objects of daily use. R. L. H.

40. JAPANESE SCREENS.

SCREEN-PAINTING, which is one of the peculiar glories of Japanese art, and which is in effect a kind of mural painting, is by no means adequately represented in the Japanese collections of the Museum. The gift in September by Mr. Arthur Morrison of five screens is therefore extremely welcome. There is a pair of screens, painted in ink, by Sōga Shōhaku, the very original and indeed rather eccentric eighteenth-century master who claimed to be a reincarnation of one of the great painters of Ashikaga times, when the Chinese style was first being revived at Kyōto. Shōhaku certainly gave new fire and freshness to a tradition which in his day had become academic and tame. On these screens he has painted various saints and sages with a bold free brush. Another pair of screens is by Kyōsai, the last great Japanese painter of the nineteenth century, who died in 1889. These are brilliantly painted in ink and colour, with the humorous invention for which the artist was famous. Lastly there is an unsigned screen-painting of the Battle of Dan-no-ura,

A.D. 1185, in which the Taira clan were finally defeated by the Minamoto. The painter, who seems to be one of the Torii family, identified tentatively by Mr. Morrison as Torii Kiyotada (about A.D. 1700), has followed the style of the great battle-painters of the thirteenth and fourteenth centuries and portrays the scenes of this fierce land-and-sea fight with amazing vigour. L.B.

41. JAPANESE PAINTINGS AND PRINTS.

IN October the Oriental Sub-Department acquired by purchase two Japanese paintings. One of these, a group at a music-party, is by Suketada (1706–62), the son of Sukenobu, the famous designer of picture-books, and is partly adapted from the so-called Hikone screen, one of the earliest masterpieces of the Ukiyo-ye school. The other, a 'Girl on a buffalo by the sea-shore', is by Toyokuni. At the same time were purchased five Japanese colour-prints, of which the most remarkable are a 'Mother and Child with toy-snake' by Tamagawa Shūchō, a quite exceptionally fine example of this artist; 'Girls catching Butterflies', in long *surimono* form, a charming print in a fine state of preservation, by Shunman; and 'Two Girls and a Youth outside a tea-house', a very distinguished design in reticent colour, by Shunchō. 'An interior, with girl and samurai', unsigned, but probably an early work by Kiyonaga; and a fine impression of one of the early *tanzaku* prints by Hiroshige, 'Boat and Bursting Rocket', complete the group. L. B.

42. A TREASURE TROVE HOARD FROM WESTERHAM.

A SMALL hoard of 14 gold coins deposited in a hollow flint at the close of the second century B.C. was recently dug up on the Squerries Estate near Westerham, Kent. Two of the coins are Gaulish, of the Bellovaci and Atrebates, the remaining twelve are of the type derived from the Atrebatic staters, which was probably struck on this side of the Channel and perhaps represents the earliest native coinage of Britain. A generous gift towards the purchase of these coins has been made by John O'Brien Warde, Esq., the owner of Squerries Estate, who has thus enabled the Museum to retain the interesting little hoard complete. Though the coins are in design barbarous, with conventionalized patterns widely remote from their

XLII *a*. PETAL-EDGED MIRROR, ASHIKAGA PERIOD (XIVTH–XVITH CENT.), diameter 4·8 in.

XLII *b*. MIRROR WITH FAIRYLAND SCENES, TOKUGAWA PERIOD (XVIITH–XIXTH CENT.), diameter 4·8 in.

Registrum.

A.

Rex aragenū obstat finis test vt su. gumentuz cpti.

B.

Non obstat.l. ff.de offi. bat.d.l. ꝛquando quis.

C.

porcli dotis.

Impressa est hec solemnis disputatio apud Nozanū Lucensis agri Castellum in suburbano Clarissimi iure Cons. domini. Nicolai Tegrimi. Anno salutis..M. CC CC. XCi. Magistro Henrico dę Colonia. ꝛ Henrico ō Barlem. Impressionis auctore. Columba auspice.

XLIII. BOOK PRINTED AT NOZZANO, 1491

distant prototype, the stater of Philip of Macedon, they afford many points of interest to students. The twelve British coins, on which six reverse dies were employed, were all struck from one obverse die and show the design of that one die in a fresh state on the earliest coins and gradually wearing away, until on the latest specimens scarcely any trace of the design remains; an early and a late specimen are illustrated on the accompanying plate (Plate XXXV, nos. 4, 5).

G. C. B.

43. EARLY PRINTED BOOKS.

A NOTEWORTHY addition has been made to the collection of early printed books by the purchase of a fine copy of Paulus Turretinus, *Disputatio de dote*, printed by Henry of Cologne and Henry of Harlem for the jurisconsult Nicolaus Tegrimus at his country house in Nozzano, a village near Lucca, in 1491 (Hain 15747). This book forms the only source of evidence for the existence both of Turretinus, who studied law at Bologna and Ferrara about the middle of the century, and of the private press of Tegrimus at Nozzano (the only press ever set up there), which was worked for him by two practical printers from Lucca. It was doubtless struck off in a very limited edition for distribution among the legal acquaintance of Tegrimus and possibly survives only in the copy here described. It is a tall double-column folio, and is rendered specially remarkable typographically by a large circular device, evidently copied from the seal of Tegrimus, and representing a dove pecking at a bird of prey lying on its back beneath it, flanked by the initials N.T. and surrounded by the inscription 'INNOCENTIA · VINCIT · VIRES · DOLOS · QVE.'; this is alluded to in the concluding words of the colophon 'columba auspice'. The design is lightly but effectively drawn and in style stands quite apart from the generality of devices found in early printed books (Plate XLIII).

Another notable early book, acquired with the help of several friends of the Museum, is a Latin Office for the Feast of the Transfiguration of Christ (6 August), signed 'Per me Ricardum Pynson' and bearing Pynson's device (Gordon Duff 147). It contains no date but is assignable to the year 1496 or thereabouts, and thus belongs to the third of three recorded editions of this Office from

English presses before 1501. Each of these is known only from a single copy, and two of the three are now in the Museum collection. The first leaf, which may have borne a title but was possibly blank, is wanting; otherwise the book is in excellent condition, and the neatness of its red and black printing does credit to Pynson's craftsmanship.

The very rare *Fasciculus temporum* of 1481, which is the only known book printed by Heinrich Wirtzburg at Rougemont (Vaud), is represented in the Museum by the copy formerly belonging to William Morris (IB 38503), which lacked two leaves, one of them bearing a large woodcut of Christ, the Apostles, and the Evangelists. The defect has now been made good by the purchase of a copy of the two leaves in question. V. S.

44. THE HISPANIC SOCIETY OF AMERICA.

THE Museum has received, as a gift from the Hispanic Society of America, an extensive and valuable set of the Society's publications. The volumes comprise not only sets of the Hispanic Notes and Monographs, the *Revue Hispanique*, and the *Bibliotheca Hispanica*, which constitute the main part of the Society's regular programme, but also facsimiles of Spanish manuscripts and rare or unique early books of literary importance, made by Mr. Archer M. Huntington before he founded and endowed the Society, and afterwards handed over to it by him. These range from the chivalresque romance *Tirant lo Blanch* of 1490 and the dramatized novel *La Celestina* of 1499 to the first editions of Cervantes' works. They also include rare and important maps, the most noteworthy of which are a Hondius map of 1611 and two Portolan Atlases of 1537 and 1582.

This is the second time since the war that the Hispanic Society of America has made a valuable gift of books to the Museum Library, completing its set of the Society's publications as far as possible up to date. H. T.

45. ACCESSIONS IN ENGLISH LITERATURE.

SEVERAL seventeenth- and eighteenth-century English works of interest have recently been added to the Library. Amongst these are: the original edition of the rare Royalist satire *The English*

Fortune-Teller, 1642; the first edition of Edmund Waller's anonymously published *Panegyrick to my Lord Protector*, London, 1655, one of the earliest of Waller's separately published poems; the first edition of William Coles's *Adam in Eden*, London, 1657; the first authorized edition of Matthew Prior's anonymously published *Erle Robert's Mice*, London, 1712; the first edition of an anonymous work by Defoe, *Union and no Union, being an enquiry into the grievances of the Scots*, London, 1713; and the first Irish edition of Fielding's *Amelia*, Dublin, 1752. R. F. S.

46. 'LA FRANCE À L'EMPIRE BRITANNIQUE.'

SIR AUSTEN CHAMBERLAIN has deposited in the Museum the sumptuous album presented to him, at the Hôtel de Ville, Paris, on 31 August, 1927, by the Committee 'La France à l'Empire Britannique', as a permanent record (offered by France to the British Empire) of Anglo-French comradeship in the War of 1914-18. Besides a large collection of reproductions of prints illustrating the history of France from various standpoints, the volume contains the originals (as well as reproductions of them) of numerous drawings, and of autograph letters from the leading military and political figures in France expressing appreciation of the part played by the British Empire in the War. The volume is at present on exhibition in the Grenville Library, the pages exhibited showing autograph letters by Marshals Joffre and Foch (Plate XLIV), and a drawing by Forain. R. F. S.

47. ELIZABETHAN MANUSCRIPTS.

VISCOUNT DILLON, C.H., has presented to the Department of Manuscripts two manuscripts of late sixteenth-century date connected with two interesting personalities of the time. One of them is a collection of poems (and one short prose passage) excerpted from the first draft of Sir Philip Sidney's *Arcadia*, which circulated in MS. before the first printed edition of 1590. As two dialogues are omitted from the first eclogue it is just possible that this copy represents an even earlier stage than that shown in Professor A. Feuillerat's edition of the first draft, Cambridge, 1926. On the cover of this MS. is a note referring to Sir Henry Lee's surrender of his office of

Queen's Champion to the Earl of Cumberland in 1590. The other MS. contains a series of speeches, poems, and devices used in entertainments presented to Queen Elizabeth between 1575 and 1592, mostly composed for (possibly in some cases by) Sir Henry Lee. This is a fuller copy (though with some imperfections due to loss of leaves) than those in the Ferrers MS. and the Inner Temple Petyt MS. 538, from which certain of these compositions have hitherto been printed (by Hamper, Nichols & Bond) or described (most recently by Sir E. K. Chambers, *Elizabethan Stage*, iii. 404 sqq.). R. F.

48. GREEK PAPYRI.

THE latest purchase of Greek papyri falls into two parts, the first and larger formed by a group of papyri, chiefly but not entirely from the well-known Zeno archive of the third century B.C., acquired in completion of a purchase made in 1925 and equally divided, like that, between the British Museum and the Universities of Michigan and Columbia.

Of more general interest are one or two papyri in the second portion, which is selected from a miscellaneous purchase. One of these is a fragment of the curious class of literature sometimes called 'pagan Acts of the Martyrs', which consisted of accounts, resting in part on official reports but worked up for propagandist purposes, of trials before the Roman Emperor. The hero was usually a high municipal official or other leading citizen of Alexandria, the occasion very frequently one of the outbreaks of anti-semitism, which periodically deluged the streets of the city with blood; and the independence (usually degenerating into factious insolence) of the Alexandrians is strongly emphasized in these compositions. The present specimen belongs to a work already known from fragments at Berlin and Cairo, part of which it helps to complete, and concerns the trial of the gymnasiarch Isidorus before the Emperor Claudius.

Another valuable acquisition is a number of fragments from a papyrus codex containing orations of the pagan sophist or popular preacher Dion Chrysostom, an author not hitherto represented in papyri. It acquires some additional interest in this connexion from the fact that one of Dion's best-known speeches was a 'lay

COMITÉ MILITAIRE ALLIÉ
de Versailles

Le Maréchal de France & de Grande Bretagne
Président

le 30.5.24.

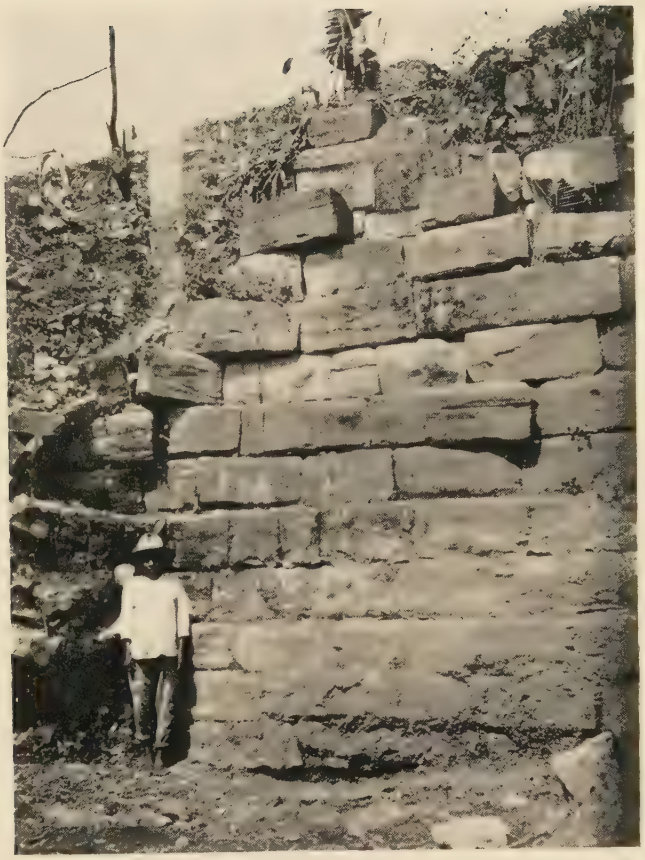
Dès les premiers jours de la grande Guerre, le Soldat Britannique a montré les qualités légendaires de ses devanciers.

Quand de tous les points de l'Empire, les Soldats du Canada, de l'Australie, de l'Inde de la Nouvelle Zélande, de l'Afrique vinrent se ranger près de leurs camarades d'Europe, ce fut la même admirable ardeur qui les anima tous, ce fut avec la même héroïque qu'ils combattirent.

Dans l'émotion d'un souvenir profond et toujours vivant, je me rappelle les jours des journées de 1914-18 et je salue les glorieux drapeaux Britanniques, auréolés par la Victoire,

F. Foch
f. m.

XLIV. LETTER OF MARSHAL FOCH



a

b

XLV. EXCAVATIONS AT LUBAANTUN

sermon' to the Alexandrians reprimanding them after one of their orgies of mob violence.

Finally, there are some fragments of a finely written letter or petition to a provincial governor, containing on the back a document in very clearly formed tachygraphic characters, which may be useful in the difficult task of deciphering Greek shorthand. H. I. B.

49. BRITISH MUSEUM EXPEDITION TO BRITISH HONDURAS, 1927.

TEN weeks excavation on the site of Lubaantun, of which a tentative survey was made last year, more than confirms the complexity of that site foreshadowed in the preliminary report (*B.M.Q.*, i. 61). The principal work of the season was directed to the clearing of the system of mounds, in the centre of the ruins, consisting of Pyramid D, the complex known as G, and Mound F. But two minor operations, both producing interesting results, were also carried out. These results may be summarized briefly as follows.

The hill-terrace, on the east of the ruins, discovered last year, was traced to its foundation. This terrace, composed of megalithic masonry, originally faced with stucco, was found to consist of four tiers, the lowest but one of which measures 13ft. in height (Plate XLV *a*). Enough of this terrace was cleared to prove that it underruns the two great pyramids on the summit, and must therefore have been filled in with rubble before the pyramids could have been erected.

A shaft was driven into the collapsed hill-terrace north of the pyramids, in order to discover whether the megalithic masonry extended as far as this point. Although no megalithic terracing was found at this point, the excavation laid bare a stucco slope leading to a masonry stairway, also covered with stucco, which had been filled in with a deep layer of rubble supporting a small mound (now known as S). Plate XLV *b* shows this excavation, the stucco slope and the stairway to the right, and the rubble filling and foundation-blocks of mound S to the left.

As remarked above, attention this year was concentrated on the central portion of the ruins, Pyramid D, which borders the complex G on the north, G itself, and Mound F, which borders it on the

south. The amount of reconstruction and modification of plan which these buildings have undergone is enormous, and excavation is not yet sufficiently advanced to determine the original ground-plan.

As regards Pyramid D, clearing operations showed that it was built in excellent perpendicular-recessed masonry, with stairways on the east and west sides (Plate XLVI*a*). Steps, platforms, and altars have been added at later periods. Shafts driven into the main structure on the east and west, however, proved that the pyramid, in its present form, was erected round an earlier building, the eastern and western stairways of which were laid bare by the excavations (Plate XLVI*b*).

Similarly with complex G, which now fills the entire space between Pyramid D and Mound F. This complex enshrines a mound, also furnished with stairways on the east and west, originally supporting a building of wood, faced interiorly with stucco, which appears to have been destroyed by fire before it was submerged by later constructions.

Mound F appears to have undergone an equal amount of reconstruction. It also contains a mound, with stairway, which is now entirely submerged by later architectural additions.

It would appear that these three mounds, D, G, and F, were originally independent buildings, which have been gradually welded into a single complex. So far it is possible to distinguish some seven successive stages in reconstruction, but excavation is not yet sufficiently advanced to warrant the production of a series of ground-plans.

It is probable that, as regards the megalithic hill-terrace, an original structure has been reached; and the same statement may be made with respect to the submerged stairway excavated to the north of mound S. But in the case of the D-G-F complex, it is quite uncertain whether we have yet hit upon the earliest architectural phase. Since the remains associated with the outer structures obviously relate to the early Maya period, it is evident that further exploration of the inner structures may provide most important evidence, which I think would result from another season.

As regards the archaeological finds made during excavation, quantities of whistle-figurines, similar to those discovered last year, were unearthed, all in early Maya style (Plate XLVII). But there was a greater proportion of fragments of painted vases, especially in

a

b

XLVI. EXCAVATIONS AT LUBAANTUN

XLVII. FIGURINES FROM LUBAANTUN

relation to the earlier architectural structures, such as the megalithic hill-terrace and Pyramid D. In no case was any vase found intact, but, in the lower layers, in several cases sufficient fragments of a vase were recovered to permit of a reconstruction.

Stone remains were common in the form of flaked and polished implements, and fragments of 'metates', the stone slabs on which maize was ground. But the most interesting of these were certain fragments of calcite vases, exhibiting a very high quality of technique, not hitherto discovered in this district. Almost equally interesting were two 'excentric' chert objects, of a type so far considered peculiar to the Benque Viejo region, and a small series of jadeite ornaments found in a grave in Pyramid D.

No objects of metal were encountered, but fragments of moulded stucco were found in the course of excavation of Mound F. And, most disappointingly, no example of ornamental stone-carving was unearthed.

The results of the season may be summarized as indicating that the site is of considerable antiquity, and affords great promise for future excavation. The finds, though they are not spectacular, are of considerable importance; the most interesting were made only in the last days, and it is probable that another season will provide material of far greater moment.

While the main body of the expedition was engaged at Lubaantun, two of the personnel undertook a prospecting expedition in the north of the Colony, where a report of ruins in virgin bush, close to the Guatemalan frontier, had been received from a native chicle-gatherer. A journey of three days and two nights from Belize, mainly by river, brought the small party to the outlying settlement of Benque Viejo, in the neighbourhood of which lies the ruined site known as Xunantunich, to which a short visit was paid. A mule-train was collected, and, the following day, after ten hours' ride through virgin forest over difficult country, seamed with ravines, camp was made on a shelf on a lofty hill-spur, at the top of which the ruins were reported to be situated. Unfortunately, as the dry season was now far advanced, the local water-holes had dried up, and it was necessary to send the mules back for a further supply; but

after a steep climb on foot, over collapsed terraces, the ruins were discovered next day, and proved to be of far greater extent than report had indicated. A rough compass and tape survey was obtained, but the work was hampered by the thickness of the bush, and the necessity of keeping two of the six labourers continually cutting water-liana, the sap of which constituted the only water-supply until the mules returned after two days. Excavation was attempted at one or two points, but only resulted in the discovery of rude pottery and one or two good blades of flaked chert, until the last day, when a well-built chamber, in typical Maya style, was found in the heart of one of the mounds. Unfortunately time was lacking for the complete excavation of the interior. The superficial structures and terraces of this site consist of rough, unsquared, limestone blocks, far inferior to the masonry of Lubaantun; but the one interior chamber discovered was constructed of well-fitting masonry, and the magnitude of the site, which as far as explored measures fully 800 ft. from north to south, suggests that it was an important native centre in early times. This suggestion is supported by the fact that the native discoverer found, in a collapsed grave, fragments of fine painted pottery, ornamented with hieroglyphs. These fragments, now in the possession of the Roman Catholic Missionary at Benque Viejo, were seen by the members of the expedition.

On the whole, these ruins, christened Minanhá, seem to provide a very promising field for future investigation.

A few hours' ride from Benque Viejo, in the direction of Minanhá, a deep gorge was crossed, bordered by limestone cliffs in which are many caves. The natives state that these caves contain pottery and other ancient remains, but the party had neither the time, nor the ropes, necessary for their exploration. It is hoped, however, that some investigation may be undertaken here in the course of the next season. T. A. J.

50. ENGRAVED PORTRAITS FROM THE ALFRED MORRISON COLLECTION.

THE Museum has received a valuable addition to its collection of engraved portraits in the shape of a selection, 455 in number,

XLVIII. PORTRAIT OF QUEEN ELIZABETH
BY L. CORNELIS

XLIX. PORTRAIT OF TITIAN, BY G. BRITTO

from the extensive and choice collection of portraits formed some forty or fifty years ago by the late Mr. Alfred Morrison, and now dispersed in two auctions, held at Leipzig and in London, in November 1927. This selection of prints specially desirable for the Museum was made by Mrs. Alfred Morrison's permission while the collection was intact. One group, consisting of fifty-four Dutch and Flemish portraits, was given by Mrs. Morrison herself; the remainder was purchased on favourable terms for presentation to the Print Room by a donor who asks that his name shall not be disclosed.

The 401 prints given anonymously include specimens of every school of engraving and range in date from the sixteenth to the nineteenth century, but the Dutch and French engravers of the seventeenth and eighteenth centuries predominate, and there is not much of English origin. More than 150 portraits are those of members of the various royal houses of Europe. Among them is a portrait of Queen Elizabeth (Plate XLVIII) by the Dutch engraver, Lambert Cornelis, so rare as to have evaded the researches of all iconographers. It is not mentioned in Mr. F. M. O'Donoghue's monograph, nor in Wurzbach's list of the engravings of L. Cornelis, who in the same year, 1595, engraved portraits of James VI and his consort, Anne of Denmark. The very fine woodcut portrait of Titian (Plate XLIX, 16½ by 12½ in.) by Giovanni Britto, whose signature is unfortunately effaced, is eminent as a work of art and of great rarity, the only other recorded impression being at Berlin. Another fine Italian print is the portrait of Paul III by Agostino Veneziano, and a great rarity is the first state of Stefano della Bella's etching (De V. 30) of the comedian Carlo Cantù, playing the guitar. Only this impression is known of the pure etching, which was afterwards completed by another engraver; till 1874 it was in a collection at Turin. The German portraits include a fine woodcut by Ostendorfer, Wolfgang, Count Palatine, and a rare Sibylla of Cleves, of the school of Cranach. Among the few English engravings are an undescribed first state of Charles Turner's mezzotint, J. Pillans, after Raeburn, and a scarce first state of Greenwood's mezzotint of George Whitefield, after Hone.

In addition to the large accession to the collection of foreign portraits due to this gift, the engravers' works will gain by the addition of many rare states and fine specimens hitherto lacking. Such engravers are Rota, Wierix, de Leu, Delff, Falck, Nanteuil (thirty-three specimens), Drevet, and Cathelin, while several other good French engravers are represented by two or three specially choice examples. A group of etchings by Abraham Bosse, and several very large and fine engravings of state ceremonies (baptisms and the like) of the reign of Louis XIV, are among the few prints in the collection that are not portraits. The condition of the proofs is, throughout, almost faultless. C. D.

51. STONE BUDDHIST CARVING FROM CAMBODIA.

THE collections illustrating Oriental Religions in the British Museum have lately been enriched by a fine stone sculpture from Cambodia, the gift of Mr. Harry G. Beasley.

The carving represents the head and shoulders of a saint, almost life-size, sheltered by a canopy in the form of a seven-headed *Naga* (cobra), and is evidently the upper portion of a complete figure.

The style indicates that it belongs to the best period of Buddhist art in Cambodia, about the tenth century A. D. The face, small-featured and with full lips, bears the slightly conventional stamp of the period. But the expression of calm serenity, added to the unusually plastic treatment of the *Naga* canopy, relieves any sense of 'stiffness' which may be suggested by the presentation of the shoulders and features.

Cambodian art is represented in the Museum by only a few specimens, comparatively small, most of which have been given by Mr. Beasley, or acquired by means of his kind offices. The specimen here figured is the first notable example to be acquired by the national collection of a very interesting phase of Buddhist art. T. A. J.

52. GREENSHIELDS GIFT OF ORIENTAL MSS.

MR. R. S. GREENSHIELDS, to whose generosity the Department of Oriental Printed Books and Manuscripts owes the splendid Uighur and Persian codex Or. 8193, besides a number of

L. BUDDHIST FIGURE FROM CAMBODIA

other manuscripts, has recently laid the Museum under a further obligation by presenting nine manuscripts of works in Persian, Turkish, and Arabic, of which the following call for especial notice:

(1) The Kulliyyat or collected poetical works of Mirza Sharaf Jahan of Kazvin, an author who was in the service of Shah Tahmasp, and died in 1555 A. D. The British Museum has no copies of his writings, which are rare. The present manuscript was written in the late sixteenth or early seventeenth century.

(2) The Divan or poems of Sayyid Abd Ullah, known by the literary name of Hali. Two Persian poets at least wrote under this name, viz. Maulavi Altaf Husain of Panipat, in the time of the Mughal Emperor Shahjahan, and the author mentioned above, who was connected with Isfahan. The ascription of the present collection of poems to Sayyid Abd Ullah is made certain by a Kasidah near the end which praises Shah Abbas. The poet has hitherto not been represented in the collections of the British Museum. The manuscript is dated A. H. 1099 (A. D. 1688). The poems of Sharaf and Hali form an appreciable and welcome addition to the Museum's stock of the poetic products of a period in which the greatest miniature painters flourished but really meritorious poets were very scarce.

(3) The Divan of Azad. The name of Azad has been borne by several Persian poets, but the present writer is almost certainly Mir Ghulam Ali of Bilgram. The volume contains almost exclusively ghazals or lyrics, which seem to be otherwise unknown. It bears date A. H. 1231 (A. D. 1816).

(4) Minor Turkish poems of Murtaza, an author of the seventeenth century, who also is not represented in the Museum collections. The manuscript must have been written in his lifetime or very close to it.

E. E.

LABORATORY NOTES:
THE PRESERVATION OF BOOK-BINDINGS.

EXPERIMENTS have been made in conjunction with Mr. H. W. Capell, Examiner of Book-bindings, to find a dressing for leather which will combine the properties of being theoretically safe and at the same time efficacious and easy to manipulate. Such a dressing is now available in the mixture detailed below, which has

a basis of anhydrous lanolin and contains, in addition, beeswax, cedarwood oil, and hexane in the quantities specified:

Lanolin (anhydrous)	7 oz. (avoir.)	Cedarwood oil	1 oz. (fluid)
Beeswax	½ oz. (do.)	Hexane	11 oz. (do.)

It is prepared by dissolving the wax in the hexane in a warm place, due precaution being taken to keep it away from naked lights as hexane is very volatile and easily inflammable. The cedarwood oil is added, and lastly the lanolin, which, for convenience, is previously softened by warming, and the mixture must then be thoroughly shaken before use.

The chief reasons for combining these ingredients in this leather dressing may be briefly stated as follows. Lanolin is an animal fat which is very easily absorbed by leather and does not become rancid. At ordinary temperatures it is in the form of a thick grease, and to use it thus would be to get uneven results and unduly strain the leather binding. A little wax is added to assist in polishing and to provide a thin surface film which, in the treated binding, reinforces any powdery or cracked portions of the leather and provides a protective 'skin' of considerable importance, particularly in the case of vellum bindings. The cedarwood oil, in addition to its well-known qualities as a preservative, is of value in forming a bond of union between the lanolin and wax in the leather, and hexane is chosen as a convenient 'thinner' as it readily dissolves beeswax.

The method of applying the mixture is as follows : First the bindings are washed in the usual manner and set out to dry in a warm room for two or three days, and then the leather dressing is well rubbed in. The leather will now feel greasy to the touch, but after standing for forty-eight hours it will be found that the lanolin has penetrated and the binding can be easily polished. This operation leaves a shiny 'skin' on the surface which shows the grain of the leather to the best advantage. It is not in any way a sticky or resinous surface after polishing, and the general effect of the treatment is to soften the leather and prevent it from drying up.

This mixture forms a very cheap and effective dressing for all kinds of leather and vellum. H. J. P.

EXHIBITION OF MANUSCRIPTS AND PRINTED BOOKS ILLUSTRATING THE HISTORY OF AGRICULTURE.

THE exhibition of Greek Printing Types in the King's Library has been replaced by an exhibition arranged, at the request of the Ministry of Agriculture, on the occasion of the Imperial Agricultural Research Conference held during the past autumn. The exhibition comprises illustrations of the history of agriculture, from Egypt in the fifteenth century B. C. to Scotland in the early nineteenth century. Portions of papyri of the Book of the Dead show pictures of ploughing, corn harvest, and fruit culture in ancient Egypt, and are followed by Greek papyri containing leases, accounts, and letters relating to agriculture and irrigation in the same country during the Graeco-Roman period. Thence a leap is made to the Middle Ages, from which are shown monastic cartularies and accounts, with miniatures from famous MSS., such as Queen Mary's Psalter, the Louterell Psalter, and the Simon Bening Book of Hours. Later MSS. include notes and memoranda by Gilbert White, George Washington, Warren Hastings, and Arthur Young. The series of printed books begins with the only known copy of the earliest known book on agriculture printed in England, the treatise by John Fitzherbert, printed by Pynson, probably in 1523. Tusser, Markham, and Arthur Young are the best-known names in a series of books of practical husbandry, many of them illustrated by plates. A Guide to the Exhibition (small 4to, with 8 plates) has been published, price one shilling.

Early in the new year this exhibition will be closed, and will be followed by one representing fine contemporary printing on the Continent and in America.

A new exhibition is that of Japanese prints, chiefly from the gifts of R. N. Shaw, Esq., which will be opened to the public about the middle of December. An exhibition of German woodcuts is contemplated in connexion with the quatercentenary of the death of Albert Dürer, which occurs in April next.

RECENT PUBLICATIONS.

THE CATALOGUE OF THE LITERARY PAPYRI IN THE BRITISH MUSEUM, by H. J. Milne, Assistant-Keeper in the Department

of Manuscripts, is a detailed description of all the Greek and Roman literary fragments from Egypt in the British Museum, including not only those written on papyrus, but also the fragments of vellum, waxed tablets, and ostraka which are commonly found under the same conditions, and which it is convenient to group in a single category. Papyri already published, which of course include all those of greatest importance, are generally only described, with references to the principal editions and literature relating to them; but in some cases, in which considerable additions or improvements can be made to the published texts, the whole has been reprinted. Unpublished texts (most of them mere fragments) are printed in full. The total number of entries is 257, of which 101 are verse and 156 prose. The volume gives a very useful conspectus of the contents of the British Museum in this department, in which its collection is beyond doubt the best in the world, and contains a greater amount of laborious detail and of information for the scholar than its unpretentious appearance might suggest. Twelve plates of facsimiles are included.

* * * *

The third fasciculus of the British Museum share of the CORPUS VASORUM ANTIQUORUM, the great enterprise of the Union Académique Internationale, includes 23 plates of black-figured amphorae and 25 of red-figured amphorae and stamni, all from Attica. In all, 70 black-figured and 56 red-figured vases are included in the part, enlarged details being added in many cases. The descriptions are on the usual plan, brief, with references to the relevant literature.

* * * *

The GUIDE TO AN EXHIBITION OF MANUSCRIPTS AND PRINTED BOOKS ILLUSTRATING THE HISTORY OF AGRICULTURE has been referred to above (p. 79). The eight plates include four from medieval manuscripts and four from printed books. The manuscripts are representations of mowing and reaping from a thirteenth-century French manuscript; sowing and harrowing from the English Louterell Psalter of about 1340; and two of Simon Bening's admirable miniatures from calendars executed at Bruges early in the sixteenth century, representing the life of the fields in July and

September. The printed books are the Treatise of John Fitzherbert (the earliest English work on agriculture), Edward Maxey's *New Instruction of Plowing*, &c. (1601), which first taught drilling; a series of woodcuts showing progress in the construction of the plough, from Walter Blith's *The English Improver Improved* (1652), and a plate from Richard Bradley's *Complete Body of Husbandry* (1727), by a Cambridge professor who was not a practical expert.

* * * *

Two sets (B 31 and 32) of the series of postcards in colour (six cards in each set, price one shilling) have been published, one from the Westminster Abbey Psalter, known as Royal MS. 2 A xxii, of the twelfth century, the other from a Flemish Book of Hours of the Bruges school, executed about 1500, and bequeathed to the Museum in 1910 by Mr. Alfred Huth. Three plates have also been added to the series of larger reproductions from illuminated manuscripts (one shilling each). They are taken from three of the finest books in the Museum; the Christ in Glory from the Psalter of Robert de Lisle (Arundel MS. 83), the Tower of Babel from the Bedford Book of Hours, and the calendar page representing the month of June from the larger (and imperfect) Book of Hours by Simon Bening. They thus represent English work of the early fourteenth century, French of the early fifteenth, and Flemish of the early sixteenth.

* * * *

THE Museum now has on sale, as suitable for Christmas Cards, the following reproductions of works of art in the collections :

Eighteen Christmas and Epiphany subjects, reproduced in colours from illuminated manuscripts. Price 2*d.* each, or one shilling for a packet of six.

Fifteen Christmas and Epiphany subjects, reproduced in monochrome from drawings by the Old Masters. Price 1*d.* each, or one shilling the set of fifteen.

Fifteen similar reproductions from German engravings. Same price.

Fifteen similar reproductions from Italian and Dutch engravings. Same price.

Fifteen similar reproductions from woodcuts by Dürer, Cranach, Altdorfer, &c. Same price.

Seventeen larger reproductions in colours of miniatures (mostly not of specially Christmas subjects) from illuminated manuscripts. Price 1*s.* each.

All these can be seen at the bookstalls in the Museum, or can be ordered by post from the Director.

NOTE

BY an oversight, to which a correspondent kindly called attention, the measurements of some of the objects illustrated in the plates of the last number of the Quarterly were omitted. The measurements are as follows :

Plate XIX.	Gold dagger,	$14\frac{3}{4} \times 2\frac{3}{8}$ in.
	Adze,	6 in. (socket 3 in.)
Plate XX.	Gold étui,	$3\frac{1}{8} \times \frac{1}{2}$ in.
	Gaming-board,	$10\frac{3}{4} \times 4\frac{7}{8}$ in.
Plate XXI.	Shell plaques,	$5\frac{5}{8} \times 2\frac{1}{4}$ in.
	Stela,	$5\frac{1}{8} \times 10\frac{5}{8}$ in.
Plate XXII.	Figure of a scribe,	1 ft. $5\frac{3}{8}$ in. high.
	Ushabti figure,	1 ft. $3\frac{1}{2}$ in. high.

THE BRITISH MUSEUM QUARTERLY

IT IS PROPOSED TO ISSUE each quarter a part dealing with the principal acquisitions of the previous quarter. The descriptions will not be too technical for the layman, and they will give the expert part at least of what he needs to know. It will also be possible to call attention to the temporary exhibitions periodically installed in the galleries, to report the results of excavations, and to announce additions to the publications of the Museum.

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RECENT PUBLICATIONS

CATALOGUE OF GREEK COINS IN THE BRITISH MUSEUM: CYRENAICA, by E. S. G. ROBINSON. Pp. cclxxv + 154, with 47 plates. £2.

CATALOGUE OF THE KING'S MUSIC LIBRARY: PART I, THE HANDEL MANUSCRIPTS. By W. BARCLAY SQUIRE, M.V.O. Pp. xi + 143, with 5 plates. 15s.

UR EXCAVATIONS: VOL. I. AL-'UBAID. By H. R. HALL and C. L. WOOLLEY, with chapters by C. J. GADD and Sir ARTHUR KEITH. (Publications of the Joint Expedition of the British Museum and of the Museum of the University of Pennsylvania to Mesopotamia.) Pp. xii + 244, with 68 plates. £3 3s.

GREEK PRINTING TYPES, 1465–1927: Facsimiles from an Exhibition of Books illustrating the Development of Greek Printing, with an Historical Introduction by VICTOR SCHOLDERER. Pp. x + 16, with 27 plates. £1 1s.

GUIDE TO THE EXHIBITION OF ROMAN COINS IN THE BRITISH MUSEUM. Pp. 81, with 8 plates and 11 figures. 2s.

THE WADDESDON BEQUEST: Jewels, Plate, and other Works of Art, bequeathed by Baron FERDINAND ROTHSCHILD. Second edition. Pp. 56, with 20 plates and illustrations in the text. 1s. 6d.

CATALOGUE OF THE LITERARY PAPYRI IN THE BRITISH MUSEUM. By H. J. M. MILNE, B.A. Pp. 243, with 12 plates. 25s.

CORPUS VASORUM ANTIQUORUM: Great Britain fascicule 4 (British Museum fascicule 3). By H. B. WALTERS, O.B.E., M.A. Pp. 20, with 48 plates. 12s. 6d.

GUIDE TO AN EXHIBITION OF MANUSCRIPTS AND PRINTED BOOKS ILLUSTRATING THE HISTORY OF AGRICULTURE. Pp. 30, with 8 plates. 1s.